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For information on the development of the Andhra theater, see 41: Anand AW1 India, category 116 pp. 27-34.

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stricted to finding out whether a particular book satisfied the conditions laid down in a conventional scheme of classification. There was little attempt to examine its various aspects as a whole. The beauties of a particular verse or the propriety of a particular idea were discussed, and literary animosity, professional rivalry, or individual jealousy had free play. Now the western canons of literary criticism are applied and the authorities of western criticism are not only referred to but also quoted *in extenso*. Before the advent of English Sanskrit was the only law-giver and the treatises on aesthetics in that language were the only guides. Now the whole critical literature of the English language is at the disposal of the critic, and in his praise or condemnation of a literary production he makes use of them most freely. Recent works on the art of criticism, the standards of beauty and literary taste, the theories of dramatic technique and dramaturgy abound in references to and quotations from western authors. A lead was given by Dr. C. R. Reddi, the present Vice-Chancellor of the Andhra University, who in 1899 wrote a critical appreciation of the works of a great poet of the middle ages; this work, which was new in the field, is still read as a model estimate of an author's work. Its success was as much due to his originality as it was to his introduction of methods of interpretation. To-day an accomplished scholar is required to be proficient not only in Telugu but also in English and Sanskrit, and it is not uncommon to find a critic taking an idea or a situation from a Telugu poet and quoting parallels from Shakespeare and Kalidasa at the same time.

Other branches of prose are also slowly developing. *A Short History of the World* by H. G. Wells has been translated into Telugu; short treatises on physics, chemistry, mathematics, economics, co-operation, and other subjects of practical or scientific value are making their appearance; and with the adoption of the modern languages of India as the media of instruction in schools there is a sustained effort to increase the number of publications of an educational nature.

Journalism is another western importation, and its ever-growing popularity is introducing substantial changes into the vocabulary and style of prose, which is gaining in lucidity, facility of expression, and suitability to different demands.

Telugu drama has also been influenced to a great extent by contact with the West. In one way it might be said that Telugu dramatic literature began in 1883, when Veeresalingam published a translation of *Sakuntala* from Sanskrit, which he followed up two years later with a translation of Sheridan's *Rivals*. The form of dramatic literature which he started caught the imagination of the people, and for a continuous period of nearly fifty years every

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538 town of any repute has had its theatre. Amateur and professional
536 actors began to stage dramas which were sometimes translations
177 from Sanskrit, sometimes from English, but also often original productions. But it should not be thought for a moment that the Telugu people before this time had no dramatic art. It was not entirely foreign to them. Examination of the manuscripts of the Tanjore palace library has revealed a good number of literary productions called 'dramas', though most of them do not approach either the Sanskrit or the English drama in plan of construction, characterization, or dramatic value. They were merely scenic representations of detached incidents with the accompaniment of music and dance. There was the invariable element of humour, and the story often centred about the marriage of a prince of a royal family or a god. Puranic stories were also dramatized in the same way, and the stage and its equipment were of a very simple nature. The itinerant village stage still puts on the boards the indigenous Telugu drama, which is very closely akin to the miracle or mystery plays of the sixteenth century in England.

The construction of theatres for the entertainment of large audiences and the cultivation of dramatic art for its own sake were undoubtedly due to western influence, and it is obvious that modern Telugu drama has been profoundly influenced in matter and manner, in sentiment and action by English models. Social topics are freely selected for dramatization, the problems which confront society are presented in an idealized or a realistic atmosphere, and thus the stage has become a powerful institution for the education of the public and for the guidance of public opinion. The modern form of drama began with translations from Sanskrit in 1880, before which time authors restricted themselves to a poetical rendering of Sanskrit works and made no attempt to present them on the stage, probably because actors had no social status and the stage was often in the hands of low-class people. The drama has now abandoned the classical unities of Sanskrit drama and has imbibed the freshness, vigour, and variety of topic found in English works. The stage has seen translations or adaptations of the dramas of Ibsen, Bernard Shaw, and many other European writers; the influence of Bengali literature is also evident, Dwinjendralal Ray and Rabindranath Tagore being models for translation. Tragedies are prohibited in Sanskrit, and for a time this ban was observed in Telugu, but the influence of English literature proved too strong, and to-day tragedy and comedy are accepted types though tragedy is not popular. The living drama is, however, being displaced in popular favour by the films displayed in the ever-growing number of 'talkie-houses', yet another western importation.